

The very image of a laird

By Paul Johnson

LORD HOME:
The Way the Wind Blows
320pp. Collins. £4.75.

Lord Home at least has the merit of not taking himself too seriously. Shortly after becoming Prime Minister, in an effort to improve his image, he had the following exchange, which he relates in his autobiography, with a make-up girl. "Can you not make me look better than I do on television?" "No," "Why not?" "Because you have a head like a skull." "Does not everyone have a head like a skull?" "No." There are one or two other anecdotes in this book which like-wise raise a faint flicker of interest, even a smile. But the rest of the book, Lord Home, once described by his Etonian contemporary Cyril Connolly as a languid youth, after enduring the rigours of Oxford and a cricketering tour of South America, before he decided to go to conduct the rest of his life. It is necessary to take "two abbatinal years, living at The Hare and at Douglie Castle, and enjoying the sport which they could provide". There, indeed, speaks the Fourteenth Earl.

Race relations

By Roger Longrigg

ANDREW DEVONSHIRE:
Park Top
175pp. London Magazine. Editions.
£5.

Star quality is as hard to define, and as easy to recognize, as four legs on the back of a man. Andrew Devonshire, a trained man, has had it since the war: the late Aly Khan's Petite Rolle, and the Duke of Devonshire's Park Top.

The Duke's subtitled his biography "A Romance of the Fifties" and well he may. It is an extraordinary story. One of several moderate men he had owned was a filly called Nellie Park; he sold her, after she failed to win some important races, as a broodmare. Her owner sent her to Kalydon, a good horse, not quite in the top class, owned by the late Bernard van Cuylen. The product of this mating, a bay filly, was sent to the Newmarket yearling sales in 1955. As Devonshire bought her for the controllable price of 500 guineas, because of his interest in the sire. He intended to pass her on to a new American patron of localisable wealth, but was deterred by her owner's refusal to sell. He decided to take her to his own place, a small, quiet, and comfortable house, where he had a wife and two children. He intended to pass her on to a new American patron of localisable wealth, but was deterred by her owner's refusal to sell. He decided to take her to his own place, a small, quiet, and comfortable house, where he had a wife and two children.

As a two-year-old, she had doubtful forelegs and a damaged hock. She would, no doubt, have run before the end of the season, but she started coughing. At the time this seemed a culminating disappointment, but was probably another great stroke of luck. As a late developer with weak forelegs, she was better off waiting. And her two years of waiting, in which she was the subject of many a joke, including the Ribblesdale Stakes at Royal Ascot. She demonstrated that she had the stamina to take on the best of the thoroughbreds—the stamina to stay.

The first three quarters of *Quintus* H. Lewis's *Wings Over the Sahara* 1916-1918 (202pp. William Kimber £4.95) are spoiled by the writer's horror of "line-shooting". The first three quarters of the book are spoiled by the writer's horror of "line-shooting". The first three quarters of the book are spoiled by the writer's horror of "line-shooting".

philosophical interest or personal charm. The author appears to have kept on diaries or letters of interest, but he does not print them—and he was ill-advised to publish, as appendices, a number of his speeches, which were only of marginal significance when delivered and none at all now. No one doubts that Lord Home was, indeed, a decent and honourable man, performing his duty according to his lights. But he is also dull, and singularly devoid of any of those aristocratic eccentricities which occasionally arouse a gleam of interest in persons of his type. Having nothing much to say, he would have been more sensible to resist the temptation to write a book about himself.

Should he have resisted the temptation to become Prime Minister? He had not, as he said, prepared himself for the job. He had never expected to get it. When Macmillan announced his illness and retirement Home did not see himself as a candidate, and it was only after Hailsham, whom Macmillan preferred, forfeited the support of the stuffer wing of the party by publicising his Blackpool that pressure was brought to bear on Home to stand. He implies that this pressure was so formidable as to overcome his own well-founded doubts. This may be so. But it was certainly confined, in the first instance, to a very narrow circle. And although the victory was a narrow one, it was a victory.

one and a half miles really well, and the ability to produce, instantaneously, at almost the end of that distance, sensational acceleration. This is known as "class"; it is the quality that grabs the heart and sets the stands roaring.

As a four-year-old Park Top only won two of her seven races. But that season saw a piece of luck as bizarre as the purchase. After a disappointing race at York in July, her owner decided to sell her, and accepted a French offer of £30,000. She was staying at Newmarket when, after dinner, he was rung up by the French bloodstock agent demanding extra commission. Rendered bellicose by alcohol, he says, the Duke refused. He kept Park Top, who only then began to emerge as the outstanding racehorse of her decade.

As a five-year-old she won five of her eight races. Glorious victories in the Coronation Cup and the King George VI and Queen Elizabeth Stakes were balanced by a wretched and needless defeat in the Eclipse and a very near miss in the Prix de l'Arc de Triomphe. She stayed in training at six, an unusual and much-criticized decision for the owner of a champion racehorse to take. She had four races (one too many) and won two of them. With place-money, she won £136,922; not bad for a 500-guinea purchase. She also won a permanent place in the "very small gallery of star-quality equine personalities".

Her owner's book about her has all the facts, and I therefore recommend it without hesitation to the knowledgeable. I also recommend it to the ignorant, because expert knowledge is never taken for granted. I do not recommend it to the ignorant, because expert knowledge is never taken for granted. I do not recommend it to the ignorant, because expert knowledge is never taken for granted.

March 1916-1918 this sensitive, well-disposed, and well-educated fighter copacetic became ill-mannered, just as his descriptions of life in the field are of the same quality. He is typical of the generation of fighting men who were credited with twelve victories, but few with pilots who accumulated many more. His admiration of them was unshared, but did not prevent him from analysing their conduct.

stances, there was never any great enthusiasm, and the support which quickly evaporated after the 1964 election was lost, and criticism of Home as Leader of the Opposition began in earnest. In my view, Home should have taken the hint when Kenneth Powell and Iain Macleod declined to serve under him, and told the party that they really had to make up their minds what sort of a leader they wanted. But who knows? Close relations and friends may have tipped the balance. In somewhat similar circumstances, at the end of 1905, Campbell-Bannerman, whom Home resembles in some ways, was persuaded by his wife to stand firm. What happened in Home's case? Characteristically, he does not tell us; or, rather, he writes: "Naturally I talked over every aspect of it with Elizabeth and the family." It is that sort of book.

My best memory of Home is of his election, which followed his acceptance of the premiership and his renunciation of his peerage. I covered it with a television team, and we had a delightful ten days or so, in perfect autumn Highland weather, scrambling about the moors and watching Home play himself in it. It was, evidently, all very new to him: the tremendous publicity, the realization that he was no longer, as it were, a Scottish nobleman with a political hobby, but a piece of public property, and a party equally accepted. Home is a tolerable leader in the circum-



Harold Macmillan: from the second set of Martin Beckwith's "Weekend Portraits" in the current issue of *The London Magazine* (122pp. 96p). The issue also contains Diana Pitt's biography of her marriage to Louis Wilkinson, a translation from Pasquale's "Divine Mimosa", Roger Gifford on the novel of Francis Stuart, John Mellors's "Yorkshire Rallies", an assessment of John Braine and David Storey, and poetry by Robert Lowell and Vernon Scannell.

The primrose path

By Anne Barnes

WILLIAM FAIRCHILD:
Jackie
550pp. Michael Joseph. £4.95.

Willi Fairchild writes a book about Aristotle Onassis, the Greek tycoon for one about his wife. This is clearly proved difficult. The author admits to feeling a mixture of "respect, admiration, pity, and sympathy" for his subject, but he is likely to experience the same feelings in the reverse order, putting pity, disabled, embarrassment even hostility at the front. It is disappointing, because Mrs. Onassis must have been a very different person from the one who is portrayed in the book.

is my impression that he liked being Prime Minister far more than the book reveals. What struck me at the time was his almost total lack of understanding of the economic issues, especially the level of government spending, with which he dealt in his speeches. It was under Home, admittedly placed in the awkward position of taking over a party and a government in the last year before an election, that the really uncontrolled growth in government spending first picked up speed. It has carried on with increasing acceleration ever since; and if Home is remembered by historians, this is likely to be the point to which they will attach significance. The matchsticks were not good enough, after all.

However, it must be added that Home, having taken over in a difficult hour, having next been ousted from the party leadership in circumstances which he must have found a little humiliating, to put it mildly, then behaved with perfect decorum on the whole. He thus set a precedent on how to conduct oneself as the Tory top which his successor, Edward Heath, signally failed to follow. But there are few reflections on this, or other personal matters, in Home's own life-story. He plays no bitterness, related no gossip or scandal, attacks no one. Which ever way the wind blew, it seems to have left Home remarkably unruffled, a dutiful Scots angler, standing serenely in the riverbed, waiting for fish that do not rise.

Although it could be unwise to say this in 1976, the achievement of these wives by not a mere politics as in making things say for their lords and masters: the mighty Chatham's wife (with whom the book opens) implied this was so much mine as yours. The book is a very good one, and it is a pity that it is not more widely known. It is a pity that it is not more widely known. It is a pity that it is not more widely known.

It seems clear that these Downing Street wives exercised more power over persons than over events, and that their real influence, like that of their husbands, lay in the wings. It was a pity that it was not more widely known. It was a pity that it was not more widely known. It was a pity that it was not more widely known.

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Petticoat power

By Roger Fulford

KIRSTY MCLEOD:
The Wives of Downing Street
223pp. Collins. £4.95.

The Wives of Downing Street is a brisk and lively account of certain selected wives of our Prime Ministers. The first question which arises and which is difficult to answer, even after reading the book, is: what is the influence of these ladies over the policy of the governments of their day? Were there any who bear comparison with Herodias, when, against the wishes of the king, she demanded the head of John the Baptist on a charger, or with Queen Adelaide, who, when the Whigs Government fell, had to face the statement in *The Times*: "The Queen has done it all"? It is certainly doubtful if any of these ladies could have claimed an overt intervention in the affairs of state. Unexpectedly Dame Margaret Lloyd George was the active political worker of them all; she had perhaps little knowledge of the great political or international events of the time, and when her husband and daughter showed such things she seemed to be a little lost. But she understood her Welsh audience, spoke to them simply but with great effect, and it was probably her support which enabled her husband Megan to hold Anglesy.

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The shock troops of Modernism

By Malcolm Bradbury

IAN HAMILTON:
The Little Magazines
152pp. Weldonfeld and Nicolson.
£4.95.

R. C. BLOOMFIELD:
An Author Index to Selected British "Little Magazines", 1930-1939
153pp. Mansell Information/Publishing. £12.50.

The "little magazine", not to sell it short, has been a central and important feature of the modern movement in literature, and a serious record of that evolution, any sound history of the cultural process by which we acquired our modern classics and our modern aesthetics, requires a full account of these magazines, which—according to Frederick J. Hoffman, Charles Allen and Carolyn Ulrich, in their monumental and invaluable study of the English and American small press, *The Little Magazine: A History and a Bibliography* (Princeton, 1947)—first published some 80 per cent "of our most important post-1912 critics, novelists, poets, and storywriters". In the period from 1912, which Hoffman et al. take as their rough starting point, they reckon that on conservative estimates there were some 600 English and American magazines—of which more than a hundred played a decisive part in the battle for modern literature, sought to discover new writers, sponsor innovation, advance literary movements or tendencies. But it was already apparent when the book was published that the cultural forces and the kinds of talent that had pushed these magazines into the "forefront of modern literature" were changing.

Cyril Connolly, that lugubrious reflector of 1940s moods in his own magazine *Horizon*, had sensed the fading of the modernist movement, with the deaths of James Joyce and Virginia Woolf. By the end of the 1940s, most of the older English magazines had died, and there was a new, children's era for periodical publication. A Cold War realism of attitude and style had come through; post-war economic reorganization greatly shifted publishing practices and printing costs; new writers seemed scarce, and the writer and the intellectual seemed to drift toward academic foundations or state patronage ("So long as you're paid, get me a grant"). One can fairly argue that the dominant magazines of the 1950s were the literary ones, from *Kennedy* and *Partisan* to *Critical Quarterly*, and the American ones, but not here, in England, the creative enterprises. After a patch of magazine collapse, a new era, consequent on cheap new printing methods, did emerge, though much more in the States than in England. Indeed, we have decidedly less than adequate records—a few magazine indexes, a few critical surveys, and a few critical surveys, and a few critical surveys.

The English magazines report no great creative energy. There is a feel of a writer's dilemma, and a feeling that the modernist movement, whatever that is—has been exhausted. The Arts Council is negotiating for Council-sponsored periodicals, a rate-page agreement that, if applied retrospectively, would net James Joyce £1,000 or so. *The Little Review's* serialization of *Ulysses* in 1918, in fact, that magazine's last act. The modernist movement, whatever that is—has been exhausted. The Arts Council is negotiating for Council-sponsored periodicals, a rate-page agreement that, if applied retrospectively, would net James Joyce £1,000 or so. *The Little Review's* serialization of *Ulysses* in 1918, in fact, that magazine's last act.

Perhaps the little magazine has its own historical season, is a particular cultural synthesis for a particular point in a culture, and today the season is past. Though antecedent to the *Free Radical* and *Brotherhood* of the 1850s, for instance—may be located, the little magazine or little review became a very important arm of cultural action around the turn of the century. A little magazine, like *Man*, Allen and Ulrich's 1932; it had a period of intensive vigour, but it was evidently well past its most significant phase of existence by 1932. The problem today is not so much the loss of the object itself, but of its functional significance. Magazines have, quite rightly, often been taken as a primary index of cultural energy and action, as primary clusters of artistic ideas, instruments of cultural transmission, and agents of new cultural movements. Today there is no shortage, numerically, of little magazines and small presses; I have in front of me a strikingly long list of such ventures drawn up by the Eastern Arts Association for their region of the country alone (one of the

few means we have now of building up a bibliography). These magazines are important and necessary, but you could hardly say they were of the modernist temper. Most are notably ephemeral (often a good thing; Ian Hamilton reminds us that few magazines manage to stay strong for more than ten years; individual magazines have their own specific historical seasons too). They are also notably local. The source is regularly a group: a few friends, a poetry society, a local art group, or a small group of writers. The project, in common, largely circulating in its own immediate constituency, making its own neighbourhood splash or reputation. They are, inevitably, products of new social relations, new cultural relations, of new developments in the arts and new types of patronage (many indeed would not survive without the rate-raised, neobureaucratic, but determinedly interested, patronage of the regional art associations). A few represent an important tendency, movement or group of writers (like *Stereo Headphones*, an international force of concrete poetry) but most are a chance collection of modes and manners. A few are intensely critical of their own submission and of contemporary writing in general; most offer permissive hospitality. A few are conscious that, for serious art, style is a central issue, and that the magazine has historically been the leading edge of stylistic innovation; most are simply fascinated by the event of expression; the fact that someone has written something.

It may be that little magazines, like many marriages, function best in conditions of strife. Certainly contemporary magazines are inevitably the product of a cultural situation, a cultural crisis, a cultural crisis, a cultural crisis. They are inevitably the product of a cultural situation, a cultural crisis, a cultural crisis. They are inevitably the product of a cultural situation, a cultural crisis, a cultural crisis.

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There has been no standing back, no attempt at a synthesis, where many of the little magazines of 1908 to 1912 recognized the ultimate importance for modern style of Post-Impressionism and Cubism, where *Poetry* (Chicago) and *The Exploit* were prodded, by Pound, into presenting Imagism, the nearest thing to the New Review's literary management in the realm of stylistic synthesis. My point here is not to attack the New Review, for which I have much admiration, but to try to seek out the question, it poses. For a little magazine of significance is, of course, always in *modus vivendi* in the clutter and chaos of the culture; but at best, it signals and focuses a shift in the cultural format and style the best of the cultural moment. And I am asking how one, today, creates a magazine that carries out a culturally central function for literature—functions that are, in the modernist era, the functions of the little magazine.

Certainly the situation is vastly different from that in the heyday of little magazines at the beginning of the century. The literary period of the modernist era, the period of the "great review", a place of cultural interfusion, linking literature, ideas, social and political questions, and implicitly placing the writer and his writing at the experiential and critical centre of the culture. By the end of the century, the culture had become a cultural compact, was dissolving; the reviews went one way and the literary journals another. It is a dissolution apparent in the coterie publishing of the 1930s, the era of *The Yellow Book*, *The Savoy*, *The Dome*, magazines of an aesthetic presentational opulence, stylistic new objects, in part hungry for the separateness of art, in another way hungry for deliverance by the new at large, by new philosophical, psychological, sexual and social thought. In 1908 Ford Madox Hueffer made an effort at the old formula, the review of new literature and of social ideas, in *The English Review*, but he recognized new circumstances. "I addressed a magazine devoted to imaginative literature and technical criticism alone would find more than a hundred readers was a delusion that I in no way had," but he aimed to go as far as he could that way, though he recognized that the literary element was the risk in the venture.

The aim was to support "Les Jeunes", as he called them, and "afford a nucleus for some sort of movement", and he took his hopes from the belief that such a movement was stirring in English letters; the evidence, however, was that the literary element was the risk in the venture. The aim was to support "Les Jeunes", as he called them, and "afford a nucleus for some sort of movement", and he took his hopes from the belief that such a movement was stirring in English letters; the evidence, however, was that the literary element was the risk in the venture.

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WILLIAM EGGLESTON'S GUIDE

Photographs by William Eggleston with an Essay by John Szarkowski. This Guide originally accompanied an exhibition of the photographer's work at the Museum of Modern Art, one of its first shows devoted entirely to colour photography. John Szarkowski, director of the Department of Photography at the Museum, observes that Eggleston "shows us pictures of aunts and cousins and friends, of houses in the neighbourhood and in neighbouring neighbourhoods, of local streets and side roads, local strangers, odd souvenirs, all of this appearing not at all as it might in a social documentary, but as it might in a diary, where the important meanings would be not public and general but private and esoteric". £0.35.

SEMIOTICS OF ART

Prague School

Contributions
Ladislav Matejka & Irwin R. Tilgner (eds.)
Signs are everywhere, but what, fundamentally, is a sign? Semiotics, a term derived from the Greek, addresses itself to such questions and to the whole concept of sign systems. The Prague School, a vital force in European linguistic and literary scholarship in the 1930s, believed that sign systems could be most fruitfully applied to studies of art, the creative use of sign. This collection of essays, based on the continuing influence of Prague School ideas, reflect a wide range of concerns from a general consideration of semiotics and art to such specific forms as theatre, poetry, folk song, cinema, and the fine arts. £15.50.

SEVEN AMERICAN UTOPIAS

The Architecture of Communitarian Socialism, 1790-1975
Dolores Hayden



A group of Shakers, 1875

From the time of its discovery, the new world of the Shakers, a new Eden and a new Jerusalem, and some determined idealists carved out enclaves in order to develop collective models of what they believed to be more perfect societies. The interplay between ideology and architecture, the social design and the physical design of American utopian communities, is the basis of this remarkable book. At its heart are studies of the Shakers of Hancock, Massachusetts; the Mormons of Nauvoo, Illinois; the Fouries of Phalanx, New Jersey; the Perfectionists of Oneida, New York; the Inspirationalists of Amana, Iowa; the Union Colonists of Greeley, Colorado; and the Cooperative Colonists of New Harmony, Indiana. The book contains over 250 historic and contemporary photographs and drawings and to add comparisons a series of site and building plans drawn at constant scale has been provided for all seven case studies. £12.75.

ARCHITECTURE & UTOPIA

Design and Capitalist Development
Manfredo Tafuri

This essay, written from a neo-Marxist point of view by a prominent Italian architectural historian, is meant to lead the reader beyond the facade of architectural form into a broader understanding of the relation of architecture to society and architecture to the workplace and the marketplace. The author's thesis is that architects have not reflected the reality of society since ancient and medieval times. He argues that architects in the capitalist milieu should not aspire to be designers of stable forms, but rather planners of change. The book is open-ended. It is, and he provides an assessment of the prospects of socialist alternatives. Translated by Barbara Luigia La Penta. £10.95.

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Paris 16th 75006

Word, inevitably meant new journals, creative centres and collaborative initiatives at once. But by now journals of another type, the modernist reviews, were coming into existence; papers like the revived *Dial*, *The Criterion*, *Die Neue Rundschau* or *La Nouvelle Revue Française*. The positive statement about them is that they gave Modernism its critical respectability and density; the negative one that they seem fundamentally unlitigable, too to stabilize just what was not made stable, the experimental imperious itself.

Thus the great (little) magazines, in their season, were the product of a total cultural thrust, a massive and moving tendency in the arts: they derived from the same ferment of mental and artistic innovation that stimulated the great twentieth-century writers, the writers of the immediately post-war and post-war generations who gave us our modern art and, because of their novelty, needed the little magazines in which to publish, at least at first. The magazines, in their turn, were sufficiently made the available commercial and cultural channels to be able to print what they wished and what they valued, not what they needed to give to an audience.

Most were supported by patrons or by the editors themselves, and the editors were usually (though not always) the originators of the journal, the source of its style and personality, the keeper of its preferences and standards. They were sometimes writers themselves, sometimes critics, sometimes enthusiastic amateurs with shrewd instincts, sometimes professional publishers. But in the end it is the contributors who make a journal, it is the editors who find and commission, know and associate with, the contributors, who have to give cause and wholeness, assert a style, continuity, a purpose; it is they who distill. In some cases, it is the editor's personality and associations themselves which provided the policy. In others, especially in the post-war magazines when the critical question became central, the question of policy, criteria, standards of selection, became explicit, crucial and a matter of much debate.

Not even the bulkiest review can be boundless, eclectic, and as soon as the element of choice is introduced, the question of a principle or a programme becomes central. I write the editors of *The Calligrapher of Modern Letters*, that admirable critical-creative review of the late 1920s in England. They were, in fact, looking for T. S. Eliot's *Criterion*, a magazine which, surprisingly, devoted many editorial reflections to the same question. "A review should be an organ of documents."



"The Calligrapher" detail by a study by Sir William Orpen inscribed "Nicholson, Billie, de Vere Cole's mistress in love with John, Francis Moore, Rick, Augustus, John, myself and someone not settled yet." It is included in the exhibition "Artists and Writers" at the Parkin Gallery, 11 Motcomby Street, London, SW1, until November 7.

"The Calligrapher" detail by a study by Sir William Orpen inscribed "Nicholson, Billie, de Vere Cole's mistress in love with John, Francis Moore, Rick, Augustus, John, myself and someone not settled yet." It is included in the exhibition "Artists and Writers" at the Parkin Gallery, 11 Motcomby Street, London, SW1, until November 7.

and that in any case the real forces were two men, Philip Rahv and William Phillips? The real answer seems to be that Ian Hamilton's purpose is to be entertaining, to identify the more extraordinary moments in the history of the magazine, and certainly what he gives us is a fluent and lively narrative of the magazine as it can be seen from the editorial office. Most of these editors were, in fact, the impresario editors, with Eliot as the obvious and not in others. The editorial role has been very variously interpreted, and various kinds of editors have risen to various occasions. Some have been great impresarios; some, as Allen Tate once said, have been real autocrats, determined to give the public not what it wanted but what it should have.

It is this question of the various styles of editorial, rather than the larger questions that arise about the modern little magazine and its cultural significance, that interests Ian Hamilton in his book on *The Little Magazines*—an appropriate enough venture for an editor on the front line of the magazine. His approach is as the publicity puts it, "not breathlessly inclusive"; he devotes his attention to a shortlist of six magazines, three English and three American, drawn from different phases of the form's evolution: magazines not necessarily the best but "the most exemplary and memorable". The chosen ventures are *The Little Review*, edited by Margaret Anderson and Jane Heap, the first of the modernist magazines, put before its predecessor, *Poetry*, edited by Harriet Monroe, to represent the founding era around and after 1912; T. S. Eliot's *Criterion*, for the 1920s; Geoffrey Gorer's *New Verse*, and the collected, revised, and reprinted *Horizon*, to represent the 1930s and Cyril Connolly's *Horizon*, to display the dying fall of the 1940s. All were, as Mr. Hamilton says, powerful, influential, successful; all, he adds, had "a certain original editorial personality behind it, and each lived long enough to test the rigidity of personality against changing conditions."

There are oddities about the plan. Why, for example, take two Chicago-based magazines for the key period round 1912, and nothing at all from London, where most of the action was (you would think that London gets in via the back door, through Pound's indictment of key presence as "foreign editor" on book ventures, but a chapter on *Horizon* does not even mention London, and the book is full of references to the magazine's London connections)? Why two ventures, but a chapter on *Horizon* does not even mention London, and the book is full of references to the magazine's London connections)? Why two ventures, but a chapter on *Horizon* does not even mention London, and the book is full of references to the magazine's London connections)?

especially drawn by second-hand Nietzschean mysticism and by Emma Goldman's anarchism; she also had a cult of beauty. Again it was the intervention of Pound, the real editor of the period, which gave her magazine its full historical place. Pound switched allegiance to *The Little Review*, and gave her Eliot, Wyndham Lewis and finally Joyce's *Ulysses*, the magazine's triumph. She stood nobly by what she had got, facing censorship, burning and the charges of obscenity, famously, one part-bank issue. But again Pound ran into editorial double-mindedness, not surprising in papers that had to be made up largely from contributions from the States themselves; the spirit of London Modernism and the native American lyric optimism divided once more in *The Little Review*, and the inevitable break came once again. Pound in fact had done much of his work; he had established the reputations that would have to be recovered in the history of the magazine and edited of later years. But once he had gone, deterioration again set in, and this journal too; it is perhaps a little exaggerated by Mr. Hamilton. The time, it was not exactly conservative withdrawal that weakened the paper; it indeed turned toward new art movements, and to Surrealism, printing Tzara and Breton, keeping in touch with Paris and New York developments. Unfortunately it found the American appetite of Dada in the extreme, and the German Expressionist, Elia von Freytag-Loringhoven, who had, as the magazine's own words put it, "an approvingly said, 'abandoned sanity'." It was low-grade Dada, good for some excellent amusing pages in Mr. Hamilton's book. The time, it was not exactly conservative withdrawal that weakened the paper; it indeed turned toward new art movements, and to Surrealism, printing Tzara and Breton, keeping in touch with Paris and New York developments. Unfortunately it found the American appetite of Dada in the extreme, and the German Expressionist, Elia von Freytag-Loringhoven, who had, as the magazine's own words put it, "an approvingly said, 'abandoned sanity'." It was low-grade Dada, good for some excellent amusing pages in Mr. Hamilton's book. The time, it was not exactly conservative withdrawal that weakened the paper; it indeed turned toward new art movements, and to Surrealism, printing Tzara and Breton, keeping in touch with Paris and New York developments. Unfortunately it found the American appetite of Dada in the extreme, and the German Expressionist, Elia von Freytag-Loringhoven, who had, as the magazine's own words put it, "an approvingly said, 'abandoned sanity'." It was low-grade Dada, good for some excellent amusing pages in Mr. Hamilton's book.

In days of scarce little magazine space, it became the focus, and then the balanced uneasily between the incoming tendencies. It is easy from our position in time, to mock his own inactivity preference. (For Low Saret, for example, who provides much entertainment for this book) or that lack of critical nous which led to the break with Pound (the diletante Eliot and his assistant, the making of *Horizon* and the book's success and aesthetically very different. A good will toward the editor was not the only reason for the magazine's success. The book is full of references to the magazine's London connections)? Why two ventures, but a chapter on *Horizon* does not even mention London, and the book is full of references to the magazine's London connections)?

pound of Anglo-Catholicism and neo-Thomism was an inquiry into the degree of adversity posture to the Romanticism of the *Adaptation*. Murry's review: it contained strong philosophical-cultural commitment, and is a significant statement in the evolution of Modernism. It is less than fully conveyed, but Hamilton comes very much to his own in the more recent *Horizon*, which are by nature, rather, less fully on record. He is notably well with Geoffrey Gorer's role as editor and as a writer; it is evident a editorial self-interpreting to what Hamilton is sympathetic.

The discussion of *Parliamentary Review* is important because here is a magazine that faced directly the problems of relating critical seriousness to Marxist ideology; they were problems that produced the journal from the first editorial assault on the dominant liberalism which at times seeps into the pages of the magazine, to that commitment to sustaining liberalism and modernist perspective which made it so central a voice for the 1930s.

And also freshly there is the spirit of *Horizon*, a difficult paper to read, if only because Connolly is insistently referred to in his editorial purport in the face of the 1940s "however much we should like to have a paper that was revolutionary in opinions or original in technique, it is impossible to do so when there is a certain suspension of judgment and creative activity" and reported his "indecision" so often that when he sent out a questionnaire to readers they complained about it. Connolly constantly predicted the magazine's apocalyptic, and with it the time in the garden of the West "which he was finally able to assert for the future in the last number."

Mr. Hamilton, three decades on, still caught in those gardens, the rest of us, faced by some of the same puzzles. So it is perhaps sad that in a book which brings the story through to his own contemporary experience, to his sense of and response to a culture that poses problems rather large still than Connolly's anxiety, his own attitude to marrying the particular creative options of the time with the critical standards and emphases that he does rightly as being crucial to modern scholarship.

If Ian Hamilton's book is in fact a less than fully convincing report, it is only because Connolly is insistently referred to in his editorial purport in the face of the 1940s "however much we should like to have a paper that was revolutionary in opinions or original in technique, it is impossible to do so when there is a certain suspension of judgment and creative activity" and reported his "indecision" so often that when he sent out a questionnaire to readers they complained about it. Connolly constantly predicted the magazine's apocalyptic, and with it the time in the garden of the West "which he was finally able to assert for the future in the last number."

Certain items are not indexed according to principles laid down in the introduction: items that are not indexed are those that are not indexed. The book is full of references to the magazine's London connections)? Why two ventures, but a chapter on *Horizon* does not even mention London, and the book is full of references to the magazine's London connections)?

True to each other

By Alethea Hayter

PATRICIA M. BALL:

The Heart's Events: The Victorian Poetry of Relationships 227pp. Athlone Press. £6.25.

"Versatile, responsible and sensitive," the adjectives chosen by the author of *The Heart's Events* to describe the poetry with which it is concerned, could equally well be used to describe Patricia M. Ball's own analyses of the poetry. The selected poem-sequences of four Victorian writers—Tennyson, Browning, Patmore and Meredith—which are at the core of the book are interpreted with a loving and discerning care which brings out their richness and complexity. Essentially it is a study of the content and meaning of the chosen poetry; there are some illuminating passages about the structure and patterning of the sequences, but not much concern with language or imagery. Dr. Ball's anxious search for the exact words to convey fine studies of meaning occasionally makes her own language tortuous, but she is also sometimes memorably concise, as when she says of Tennyson's dream of seeing Hallam's troubled eye: "With the stringent emotional logic of dreams, Hallam mourns himself"; or "It is the success, but also the limitation, of *Modern Love* that it sets the reader's teeth on edge."

As a guide on how to read poetry, this will be useful to students, leading them to concentrate on what is actually in the poems, as self-supporting entities, not just to scribble for any clues which they may contain to the poet's biography. She can analyse at length the processes of shock and loss in Wordsworth's *Lucy* poems without

feeling the need to speculate about the real-life identity of *Lucy* or the degree of autobiography in the sequence. She can recognize a possible homosexual element in *Memoriam* and yet dismiss it with the brisk and sensible comment that "the sexual alignment is of no poetic significance." As she broadens the modern reader's perception by telling him that "to reduce the interest here to the presence of sexual imagery and quaint Victorian class-reactions is to caricature Clough's theme," and as a teacher of how to free the mind from fashion and anachronistic preconceptions when reading poetry, she is eminently trustworthy.

The merits of the book are not fully apparent till the opening chapters are past. The last sections are the best; in particular the analysis of Meredith's *Modern Love*

is outstanding. By comparison the sections on Arnold and Clough seem more flimsy, though still full of interesting insights. "Let us be true to one another" is the maxim with which this study of human relationships is most concerned, but Arnold, the originator of the maxim, has little credit for practicing it. In the analysis of the Marguerite poems he is accused of hypocrisy because he secretly preferred the isolation which he ostensibly deplored and attributed to an inexorable external fate; while Clough in *Amours de Voyage* is praised for his honesty in recognizing isolation as psychologically inevitable, an unchangeable characteristic, for some man. But it is no more honest to see the fault in ourselves than in our ears, so long as we still acquiesce in it as inevitable; despondency is as faint-hearted an excuse indoors as out.

Clough, now fashionable for his anti-heroic mood, is rather overvalued in this book. He does not really stand up to the intense scrutiny to which he is submitted; under it his scintillating stream reveals its shallowness, and in the passages about him, as nowhere else in the book, the author's analysis sounds a little solemn. The whole book reads like an expanded version of a lecture series on nineteenth-century poetry, and, like so many critical studies which started in the same way, it has a slightly robot look of having been made, not born. Where the book is thoughtful and vigilant as it is, falls—and slightly disintegrates for lack of a really blinding theme—is in its attempt to establish the "poetry of relationships" as a new, separate and distinctively Victorian category. Dr. Ball's definition of the category, as one which describes a developing



Left: Study for "Reflections" by J. T. T. Tissot; right: "David in a large hat (dressed) by Augustus John." The drawings from British Paintings by Thomas Rawley (96 plates, 62 in colour. Paperback, £3.95). See in Phaidon's Giant Paperback series.

Love in Venice

By Phyllis Grosskurth

ELIZABETH LONGFORD:

Byron 231pp. Hutchinson. £4.25.
LESLIE A. MARCHAND (Editor):
The Pleth is Prall
Byron's Letters and Journals
Volume 6, 1818-1819
289pp. John Murray. £5.95.

Byron's charismatic personality has attracted innumerable biographies. Some of these, like Leslie Marchand's, have been outstandingly good. But in reading Elizabeth Longford's biography of Byron, one is constantly bedevilled by the perplexing question: why on earth did she write this?

Most disturbing of all, Lady Longford's Byron is a cypher—not simply mysterious, but resoundingly hollow. This book cannot have been written as what is occasionally described as "a labour of love". Most of the good biographies of Byron have been written by people who, after long reflection, have agreed that all his contradictions are a totality.

The essentially puzzling aspect of Lady Longford's biography is that she does not seem to have made up her mind what she thinks about him. Let us take the example of the analysis of the breakdown of the Byron marriage. For a while she tantalizes us. She raises the question of the possibility of incest between Byron and his half-sister, Augusta. Then there are a number of teasing hints that Byron's unbreakable claim with his wife was sodomy. Well, yes, we all know that—and so? As for the possibility of Byron being the father of Augusta's daughter, she writes: "No dogmatic answer can be given. Byron himself probably had doubts. The doubts remain." Since the memoirs were irretrievably turned, of course one has doubts. But Lady Longford gives an admirable impression of the possibility of finding a little between his ribs added that *Tristram* of danger. Finally, she was so very, very young and at thirty-one, Byron had begun to regard himself

it happened, as in, so many unhappy marriages. This is worldly wisdom but her analysis lacks the sort of firm conviction that is necessary for a biographer to have. To understand—or at least to postulate a hypothesis—why a man's marriage failed is an aid to understanding the man himself.

Regrettably there is little more to be said about the book because it is thin, unsubstantial, and lacking in new information or insights. What joy, then, to turn to Byron's own letters. *The Pleth is Prall*, the sixth volume of Leslie Marchand's collection of the letters. Here is ebullience, bawdiness, capriciousness, mordant wit, irony—in short, a man who was charged with dynamism.

Volume 6 covers the years 1818-1819 during Byron's sojourn in Venice when he met and formed a lasting friendship with the Countess Guiccioli. Since Byron was such a superb and prolific letter-writer, we are able to trace the tumultuous course of the development of the liaison, the writing of *Don Juan*, and his persistent financial troubles.

Byron's letters are marvellous because he obviously enjoyed writing them. The tone—and often the interpretation—of events varies from correspondent to correspondent. Very frequently collections of letters can be frustrating because we have no sense of the other person's personality or what he has said in exchange; but in Byron's letters we get a very real image of Countess Guiccioli, Augusta, John Murray, Douglas Kinnaird, and John Cam Hobhouse.

The affair with Teresa, of course, is the central event of the period. The girl was only nineteen, not long out of a convent, and married for a year to an elderly man—that—and so? As for the possibility of Byron being the father of Augusta's daughter, she writes: "No dogmatic answer can be given. Byron himself probably had doubts. The doubts remain." Since the memoirs were irretrievably turned, of course one has doubts. But Lady Longford gives an admirable impression of the possibility of finding a little between his ribs added that *Tristram* of danger. Finally, she was so very, very young and at thirty-one, Byron had begun to regard himself

as an old man. His teeth were causing him trouble and his letters to England are filled with pleas for tooth brushes. He suffered from bunions. He was flabby. To James Wedderburn Webster, he wrote: "My personal charms have by no means increased—my hair though not gone seems going—and my teeth remain by way of courtesy—but I suppose they will follow—having been too good to last—I have now been as usual. He followed him carefully to the home in Ravenna and at one point ventrally attempted to persuade her to elope with him. When the ingenious husband eventually discovered the truth, his terms were so harsh that Byron seriously considered the idea of emigrating to Venezuela until talked out of it by the persuasive Teresa. This volume ends just prior to a *debut* of a sort. But the idea of such a domestic arrangement for Byron was bizarre. Mrs. A. glorious escape Greece?—it may be good, but it is not good. English?—it may be good, but it is not good. Is it not the thing?—Could any man have written it—who has not been in the world?—and toiled in a post-chaise? In a hackney coach? in a Gondola? against a wall? in a court carriage? in a 'vis' or on a table?—and under 10?

As to "Don Juan"—confess-confess you dog—she could not resist it. It is the epitome of there sort of writing. It may be bawdy—but it is not good. English?—it may be good, but it is not good. Is it not the thing?—Could any man have written it—who has not been in the world?—and toiled in a post-chaise? In a hackney coach? in a Gondola? against a wall? in a court carriage? in a 'vis' or on a table?—and under 10?

As Molly Bloom would have said: "Yes—Yes—Yes."

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18th October 485 11667 7 £9.00

It is, however, salutary to be reminded that long before Amin came to power "the main entrance to the Army Headquarters Mbuya carried a sign 'Political Not Allowed'". Whether Uganda after Amin will see the "cessation of territorial units dominated by the military, the ultimate in political decay", as Decalo suggests, another matter.

The old slavery and the new bondage

By George Shepperson

JAMES M. McPHERSON:
The Abolitionist's Legacy
From Reconstruction to the NAACP
430pp. Princeton University Press.
£7.90 (paperback, £6.25).

At the end of the American Civil War in 1865, it might have seemed that the abolition of slavery in the United States would have freed not only millions of blacks from involuntary human bondage but also several hundred white abolitionists from the self-imposed bondage of anti-slavery commitments. But this was another American dream that turned into a nightmare.

By 1877, when the final Federal troops were withdrawn from the former Confederacy, it was clear that the high hopes of the Reconstruction period were over and that white supremacy had made a spectacular comeback in the South. By 1901, the defeat in Congress of the Blaine and Lodge Bills which would have provided for some measure of control over the white-dominated educational and electoral systems in the Southern states meant that a new era of imposed inferiority had opened for American blacks, and that what remained of the lingering legacy of Reconstruction had been obliterated.

But the hard core of the abolitionist legacy of defending blacks against the triumph of the triumph of whites in the South, held firm. It is to this legacy that James M. McPHERSON of Princeton University addresses himself in his new book which contains a detailed and earlier study, *The Struggle for Equality: Abolitionists and the Negro in the Civil War and Reconstruction*. Considered singly or better still together, these two highly detailed and well-documented volumes must surely be assigned an important place in the literature of the history of ideas and of race relations in the United States.

Professor McPHERSON champions the abolitionists at a time when, from both white and black historians, they have taken some hard knocks. In particular, in *The Abolitionist's Legacy*, he challenges the assumption that most abolitionists abandoned the battle for negro rights after 1870. This is a view which has been expressed during the past decade, by American historians as diverse as August Meier and C. Vann Woodward. The latter has written that by 1877 "a whole generation" of "Northern liberals and former abolitionists" were mouthing the stilted platitudes of white supremacy regarding the Negro's innate inferiority, shiftlessness and hopeless unfitness for full participation in the white man's civilization."

The tribute that Professor Vann Woodward pays to *The Abolitionist's Legacy* on its jacket suggests that he has now modified his views on the post-Civil War heritage of American abolitionism. It is to be hoped that other historians will follow suit. The reaction against the over-enthusiastic interpretation of American abolitionism was necessary; but, like all historical reorientations, the pendulum has swung too far. Many former anti-slavery adherents fell by the wayside in the era of Reconstruction and after; and some undoubtedly, once the shouting and the tumult of the Civil War were over, showed themselves in their true colours and revealed that they had always been. But, as Professor McPHERSON demonstrates in his impressive analysis of 284 abolitionists (first second and third editions), the vast majority were helpfully in an appendix. The era of American abolitionism was constructive and compassionate.

The reaction against the American academic critics of the abolitionists is, not unexpected, and Professor McPHERSON, although he is undoubtedly the most powerful recent proponent of the abolitionist legacy, is by no means the first. For example, two years ago, in the *Harvard Magazine*, Samuel Eliot Morison's *Oxford History of the American People* there was a defence of the abolitionist legacy in the United States, which reacted sharply to the view that they were "naïve, over-enthusiastic and, at times, misguided women seeking notoriety".

Morison praised their work for black education in America (as Professor McPHERSON does) in the valuable second part of his book, which should interest students of comparative education as well as of American history) but he drew the conclusion which does not emerge as clearly as it should from the early chapters of *The Abolitionist's Legacy* that, because the abolitionists shared the prevailing laissez-faire philosophy, "they assumed that the Negro, once free, could compete on equal terms with white people".

In the two decades, however, before the founding of the National Association for the Advancement of Colored People in 1910, in which abolitionists, especially Oswald Garrison Villard, the grandson of William Lloyd Garrison, one of the most radical anti-slavery fighters in America, played a leading part, it was becoming clear that laissez-faire would not save blacks from lynching, race riots, Jim Crow laws, disenfranchisement and the growing racism in the North as well as the South. Whether the NAACP, in the long run, saved them is disputable. But, at the beginning of the twentieth century, a powerful organization working constitutionally for the defence of blacks in America seemed to many, black and white, the only way out of the valley of shadow in which the emancipated slaves and their children had been consigned; and Professor McPHERSON is surely right in stressing the major role in this NAACP of the abolitionists, for which the association represented the triumph of the triumph of abolitionism and agitation so long subordinated to time and education."

Professor McPHERSON, to be sure, is aware of the limitations of the abolitionist approach to the blacks' predicament in the United States after the Civil War. He notices, for example, that the action of white,

abolitionist-inspired teachers who went south intending to uplift the poor blacks "implied the cultural inferiority of those to be uplifted". He explores "the paradox of paternalistic means for egalitarian ends"; and he is well aware of those abolitionists whose zeal for the emancipation of the blacks cooled as they grew older, even to the extent of forcing them over into the racist camp. But, on all major issues in the struggle for real liberation for the blacks in America, he sees the abolitionists as a positive force.

Like all movements for liberation, theory and ideology were as important for the black cause in America as practice. Professor McPHERSON is well aware of this. He has an interesting, although all too short section on the way in which the South's "peculiar institution" as a society that "allowed the development of strong personalities and a vigorous culture". On this subject, as on some of his comments and conclusions on the abolitionist legacy and ideology in America, Professor McPHERSON's in-depth book will no doubt find its critics. But it is also undeniable that he has opened an important debate on the constructive role of abolitionists, especially white abolitionists, after the Civil War in America and that he has provided an excellent documented material for this. Perhaps his study of the abolitionist legacy in America will stimulate studies of the abolitionist legacy elsewhere. The struggle against slavery in the nineteenth century was world wide; and, when the abolitionists in one country were defeated, they turned to particular victims of bondage, they like their American counterparts, were faced with its consequences. Nowhere is this more pronounced than in the British Empire. Again, it is an American scholar who has led the way in this field. Suzanne Miers in *Britain and the Ending of the Slave Trade* (1975), which studies the events leading up to the Brussels Act of 1890, an anti-slavery

document which the United States signed. There is no mention of the American anti-slavery gesture in Professor McPHERSON's book. It could be argued that it was peripheral to the burning issues of the time, the most literal sense "burning" of the black predicament in the United States at the end of the nineteenth century; that the international side of the abolitionist legacy for black America was unimportant. But, at the time, leading black Americans did not think that it was. They clung at anything, at home or abroad, which might improve their position in American life. An example of this and one which is not mentioned in *The Abolitionist's Legacy* is the journey to the Pan-African Conference in London in 1900 of the Afro-Americans who, as Professor McPHERSON indicates, cooperated with white abolitionists in the founding of the NAACP. Bishop Alexander Walters and Professor W. E. B. Du Bois, they both signed the address "To the Nations of the World" at this conference in America, through three of its leaders, was evoked:

Let not the spirit of Calvin, Phillips, and Douglass wholly die out in America; may the conscience of a great nation rise and rebuke all dishonesty and all righteous oppression toward the American Negro, and grant to him the right of franchise, security of person and property, and generous recognition of the great work which he has accomplished in the past century, raising nine millions of human beings from slavery to manhood.

But Professor McPHERSON's neglect of the international aspects of the abolitionist legacy in America must be considered a very minor deficiency when set against the wealth of domestic details, documentation and analysis he gives to the struggle against slavery, which, even in these cynical days, has not altogether run its course.

"Blacks", though individual governors sometimes actively encouraged marriages between whites and Indians, as much as the white man's desire to curb emigration from England as from a desire to see colonial population increase.

Although Professor Wells's book is primarily intended, and will doubtless be used, for reference purposes, the author was well aware of the broader implications of his work. The consequences for political, economic and social history of the data now being revealed on such demographic variables as age structure, sex ratios, mobility and family size, mobility, ethnic mix, and the differences between regions, are gradually beginning to be investigated.

Professor Wells uses demographic data to challenge one such interpretation. Two accepted positions about English society in the Caribbean in the seventeenth and eighteenth centuries have been, first, that men came to the islands, turned their fortunes and then returned home leaving the plantations in the hands of overseers (slaves); in a large number of cases, in two households with only one of two (white); and second, that slaves and children were alternative sources of labour, so that if one group was present, the other was not. But, as Professor Wells shows, when the structure of both 1731 and 1734 is examined, it becomes clear that both these hypotheses need careful re-examination.

Professor Wells is no more sceptical than were the original compilers with assessing the number of Indians already present on the American continent. Work currently in progress at the Newberry Library's Center for the History of the Americas indicates that the number of Indians in the general accepted figure of just over one million Indians north of Mexico at the time of the first arrival of Europeans in 1492, the eventual United States 220,000, and Alaska 72,000, this figure, probably originated with James Mooney's argument in 1919 that the population of the Americas in 1492 was 25 million. Professor Wells, therefore, is not more sceptical than were the original compilers with assessing the number of Indians already present on the American continent. Work currently in progress at the Newberry Library's Center for the History of the Americas indicates that the number of Indians in the general accepted figure of just over one million Indians north of Mexico at the time of the first arrival of Europeans in 1492, the eventual United States 220,000, and Alaska 72,000, this figure, probably originated with James Mooney's argument in 1919 that the population of the Americas in 1492 was 25 million. Professor Wells, therefore, is not more sceptical than were the original compilers with assessing the number of Indians already present on the American continent.

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For further particulars and application form returnable by Friday, 29th October 1976 please send stamped, addressed envelope to Staffing Officer, Newcastle upon Tyne Polytechnic, Ellison Building, Ellison Place, Newcastle upon Tyne NE1 8ST.

Waltham Forest College Deputy Librarian

needed for this expanding College Library. Duties will include the cataloguing and classifying of all new additions to stock. The Library uses the BNB Card Service. Applicants should be chartered librarians with appropriate experience.

Salary according to age and experience on the AP4 Scale: £3,861 to £3,967 p.a. plus £312 Supplement. Further particulars and application forms available from the Staffing Officer, Waltham Forest College, Waltham Forest, London E11 4JF (Telephone: 01-252 8100, extension 328). Closing date: 1 October 1976. Please quote reference Q.228.

London Borough of Waltham Forest

Northumberland County Council

COUNTY LIBRARY Castle Morpeth.

AREA LIBRARIAN

£4,239-£4,392 plus salary supplement £312. Applications invited from Chartered Librarians with relevant experience. The County Council gives, in approved cases, assistance with lodging and removal expenses as well as a disturbance allowance. Further details and application forms from the County Librarian, County Central Library, The Willows, MORPETH NE61 7TA (Northumberland). Tel: Morpeth 2385; Telex: 24529, extension 1 by 1 November.

ATHROFA GOGLEDD-DD CYMRU THE NORTH E WALES INSTITUTE

of higher education

Cardiff College Wrexham

SENIOR ASSISTANT LIBRARIAN

Required with experience of cataloguing and classifying in an academic library. Salary scale: NJO Grade AP5 £2,922-£3,282 + £312 supplement. Application forms and further details from: The Registrar, Cardiff College, Wrexham, Clwyd.

COUNTY OF NORTH YORKSHIRE County Library

TRAINER LIBRARIAN (2 posts)

Based at Northallerton/Ripon

Applications are invited for the above vacancies (12 months' appointment initially). Applicants should have completed Parts I and II of the Library Association examinations or the postgraduate/degree course in librarianship. Successful candidates will undertake a variety of practical work experience and project-work as part of their training programme. Salary on Trainers Grade £12,126-£22,853 per annum (Bar at £22,829), plus annual salary supplement of £312 p.a. at age 18 or over. Starting point for possession of above qualifications £22,777.

Removal expenses and lodging allowances may be payable in approved cases. Application form and further particulars available from the County Librarian, North Yorkshire County Library, 21 Grammar School Lane, Northallerton, North Yorkshire DL5 1DF. Closing date: 1st November, 1976.

LOUGHBOROUGH UNIVERSITY OF TECHNOLOGY

Library User Education

Applications are invited for the post of Information Officer for Library User Education sponsored by the British Library Research and Development Department for a period of three years. Candidates should be graduates with a library/information qualifications and relevant experience. A casual staff allowance may be offered. Successful candidates will be required to undertake a full-time post of 18 hours per week per rate 1.0. The successful candidate will be required to assist the Faculty Librarian in providing library and information services to the Faculty of Science and Technology. Duties include book selection, stock supervision, reference services and library teaching. Applications should be sent to the County Librarian, County Library, Station Road, Truro, or further details may be obtained by telephoning John Farmer, Deputy County Librarian, on Truro 8282, extension 278. Applications should be returned by 29th October, 1976.

DERBYSHIRE COUNTY LIBRARY Assistant Librarian

Librarian's Scale: £2,529-£2,882 (bar) - £3,282 per annum (plus £312 supplement). Applications are invited for the above post, based in the Area Library, Ilkeston, from Chartered Librarians with appropriate experience. Application forms and further details are available from the County Librarian, Derbyshire County Library, Matlock. Closing date for applications is October 26, 1976.

APPOINTMENTS WANTED

YOUNG woman, Ph.D. in Librarianship, with experience in the field of library and information services, seeking a post in the field of library and information services. Please send details to: The Librarian, The University of London, Senate House, London WC1E 7HU. Tel: 01-253 8100, extension 328. Closing date: 1 October 1976. Please quote reference Q.228.

LIBRARIANS

BEDEFORD COLLEGE OF HIGHER EDUCATION Applications are invited from Chartered Librarians with appropriate experience for the post of Assistant Librarian. The College is situated in Bedford, Bedfordshire. Further details and application forms from the County Librarian, County Central Library, The Willows, MORPETH NE61 7TA (Northumberland). Tel: Morpeth 2385; Telex: 24529, extension 1 by 1 November.

UNIVERSITY OF KEBLE

THE LIBRARY OF THE UNIVERSITY OF KEBLE Applications are invited from Chartered Librarians with appropriate experience for the post of Assistant Librarian. The University is situated in Oxford. Further details and application forms from the County Librarian, County Central Library, The Willows, MORPETH NE61 7TA (Northumberland). Tel: Morpeth 2385; Telex: 24529, extension 1 by 1 November.

ASSISTANT INFORMATION OFFICER

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PUBLIC HEALTH LABORATORY SERVICE

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LIBRARIAN (2 posts)

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AUSTRALIAN NATIONAL UNIVERSITY

Applications are invited for the post of Assistant Librarian. The University is situated in Oxford. Further details and application forms from the County Librarian, County Central Library, The Willows, MORPETH NE61 7TA (Northumberland). Tel: Morpeth 2385; Telex: 24529, extension 1 by 1 November.

HUMANITIES RESEARCH CENTRE

Applications are invited for the post of Assistant Librarian. The University is situated in Oxford. Further details and application forms from the County Librarian, County Central Library, The Willows, MORPETH NE61 7TA (Northumberland). Tel: Morpeth 2385; Telex: 24529, extension 1 by 1 November.

DEVON COUNTY COUNCIL

Applications are invited for the post of Assistant Librarian. The University is situated in Oxford. Further details and application forms from the County Librarian, County Central Library, The Willows, MORPETH NE61 7TA (Northumberland). Tel: Morpeth 2385; Telex: 24529, extension 1 by 1 November.

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